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SAD BUT TRUE

**Words and Music by
James Hetfield and Lars Ulrich**

Tune down one whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Moderately slow $\text{♩} = 86$

Intro

A5 Gtr. 1 Bb5 A5 N.C. (Bb5)

P.M. 4

sl.

sl.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and bar lines. Above the top staff, there are handwritten annotations: 'F5', 'N.C.', 'E5', 'N.C.', 'E5', 'N.C.', 'E5', and 'N.C.'. Below the top staff, there is a handwritten annotation 'P.M. ... 4'. The bottom staff contains a series of notes and rests, with a handwritten 'P' below the first note and a handwritten 'P' below the second note. The score is written on a piece of paper with a grid pattern.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, marked '1.' and '2.'. The melody is in treble clef, starting on E5, with a 'N.C.' (No Chord) instruction above the second measure. The accompaniment is in bass clef, starting on E5, with a 'P.M.' (Piano Melody) instruction above the first measure. The second system contains the next two measures of the melody and accompaniment. The melody continues with a 'N.C.' instruction above the second measure. The accompaniment continues with a 'P.M.' instruction above the first measure. The score is written in a simple, clear style with a key signature of one flat (B-flat) and a common time signature (C).

Full N.C. E5 N.C. E5 N.C. (cont. in slashes)

Full

P.M.

(5) (5)

N N N N N

2 2 5 0 0 0 0

P P P

1st, 2nd, 3rd Verses

Rhy. Fig. 1

1. Hey. I'm your life. I'm the one who takes you there. Hey. I'm your life.
 2. You. you're my mask. You're my cov-er, my shel-ter. You. you're my mask.
 3. Hate, I'm your hate. I'm your hate when you want love. Pay. pay the price.

3rd time substitute Rhy. Fill 1

I'm the one who cares. They. they be-tray. I'm your on-ly true friend now.
 You're the one who's blamed. Do. do my work. Do my dirt-y work, scape-goat.
 Pay, for noth-ing's fair. Hey. I'm your life. I'm the one who took you there.

They. they'll be-tray. I'm for-ev-er there.
 Do. do my deeds, for you're the one who's slamed.
 Hey. I'm your life. And I no long-er care.

Chorus N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream.. make you real.. I'm your eyes.. when you must steal. I'm your pain.. when you can't

Rhy. Fig. 2

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

Tin Coda

C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5

feel. Sad but true. I'm your dream.. mind a-stray.. I'm your eyes.. when you're a

(end Rhy. Fig. 2)

-----4 P.M. P.M.-----4 P.M.-----4 P.M.-----4

Rhy. Fill 1

open Bb5 open Bb5 open Bb5

P.M.----- P.M. P.M.

way. I'm your pain while you re - pay. You know it's sad but true.

..... P.M. P.M.

Sad but true.

P.M. P

P.M. P.M. P.M.

2. true.

P.M. P

[illegible][illegible]

Handwritten musical score for guitar, featuring multiple systems of notation including standard musical notation, tablature, and fret numbers. The score includes various musical notations such as **E5**, **N.C.**, **Full**, **P**, **sl.**, **1/2**, **Bb5**, **G5**, **A5**, **P.M.**, and **12**.

The score is organized into systems, each consisting of a musical staff and a corresponding tablature line. The notation includes various musical symbols, including notes, rests, and dynamic markings. The tablature line shows fret numbers (e.g., 12, 14, 16, 18) and specific fretting instructions (e.g., **1/2**, **Full**).

Key features of the notation include:

- Staff 1:** Musical notation with notes and rests, followed by a tablature line with fret numbers and dynamic markings.
- Staff 2:** Musical notation with notes and rests, followed by a tablature line with fret numbers and dynamic markings.
- Staff 3:** Musical notation with notes and rests, followed by a tablature line with fret numbers and dynamic markings.
- Staff 4:** Musical notation with notes and rests, followed by a tablature line with fret numbers and dynamic markings.
- Staff 5:** Musical notation with notes and rests, followed by a tablature line with fret numbers and dynamic markings.
- Staff 6:** Musical notation with notes and rests, followed by a tablature line with fret numbers and dynamic markings.
- Staff 7:** Musical notation with notes and rests, followed by a tablature line with fret numbers and dynamic markings.
- Staff 8:** Musical notation with notes and rests, followed by a tablature line with fret numbers and dynamic markings.

The score concludes with a final system of notation, including a musical staff and a tablature line, with a **1/2** marking.

w/Rhy. Fig. 2 (2 times)
N.C. F5 F5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream. I'm your eyes. I'm your pain.

Full Full sl (Gtr. II out)

Full Full (15) sl (15)

E5 Full Full Full N.C. (Gtr. II out)
 Full Full Full Full sl
 14 12 15 12 15 12 15 (12)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The rhythm is indicated by a 'P.M.' (Piano) marking and a '4' (quarter note). The second system continues the melody with a quarter note G4, followed by eighth notes F#4, E4, and D4, then a quarter note C4, and a half note B3. The rhythm is indicated by a 'P' (Piano) marking. The score is labeled 'Full' at the end of the first system and 'Full' at the end of the second system.

Coda w/Rhy. Fig. 2

F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your truth, tell-ing lies. I'm your rea-son, al-i-bis. I'm in-side, o-pen your eyes.

C3 N.C. F5 N.C. E5 N.C. E5 N.C. E5 N.C.

I'm you. Sad but true.

Gtr. I

P.M. ... 4

2 0 0 0 0 0 P P D

E5 N.C. E5

P.M. I w/fdbk, ... I V

HOLIER THAN THOU

Words and Music by
James Hetfield and Lars Ulrich

Moderately fast Rock $\text{♩} = 166$



w/Rhy. Fig. I (10 times)

E5
Gtr. III

Intro Gtrs. E5 1 & II Rhy. Fig. I Play 4 times

f P.M. (w/talk box) sl.

The first system of musical notation for the guitar. It features a treble clef and a key signature of one sharp (F#). The melody begins with a series of eighth notes, followed by a sequence of chords. The bass line consists of a series of eighth notes. The system ends with a double bar line and a repeat sign.

sl. sl.

The second system of musical notation. It continues the melody and bass line from the first system. The melody features a series of eighth notes, followed by a sequence of chords. The bass line consists of a series of eighth notes. The system ends with a double bar line and a repeat sign.

w/Rhy. Fig. I (9 times)
E5

sl. P.M. P.M.

II (7) sl. II (0)

The third system of musical notation. It continues the melody and bass line. The melody features a series of eighth notes, followed by a sequence of chords. The bass line consists of a series of eighth notes. The system ends with a double bar line and a repeat sign.

Gtrs. I & II w/Fill I N.C. E5

sl. P.M.

The fourth system of musical notation. It continues the melody and bass line. The melody features a series of eighth notes, followed by a sequence of chords. The bass line consists of a series of eighth notes. The system ends with a double bar line and a repeat sign.

Fill I (Gtr. III)

The musical notation for the Fill I (Gtr. III). It features a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, followed by a sequence of chords. The bass line consists of a series of eighth notes. The system ends with a double bar line and a repeat sign.

N.C. E5 N.C. E5 N.C.

H P.M. H P.M. H P.M. H P.M. H P.M.

E5 N.C. E5 Rhy. Fill 1 N.C. E5

H P.M. H P.M. H P.M. H P.M. H P.M.

N.C. G5 1st Verse N.C. E5

No more! The crap rolls out your mouth a - gain.

(end Rhy. Fill 1) Rhy. Fig. 2

P.M. P.M.

N.C. G5 N.C. E5

Have - n't changed, your brain_ is still gel - a - tin. Lit - tle whis - pers cir - cle a - round, your head.

P.M. P.M.

N.C. E5

Why don't you wor-ry a-bout your-self in-stead?

(end Rhy. Fig. 2)

P.M. 4

(2)

N.C. G5 w/Rhy. Fig. 2

Who are you? Where...

Rhy. Fill 2 (end Rhy. Fill 2)

P.M. 4 P.M. 4 P.M. 4

(2) (2) (2)

N.C. E5 N.C. G5

— ya been? Where ya from? Gos-sip burn-ing on the tip of your tongue. You lie so much.

N.C. E5 N.C. E5

— you be-lieve your-self. Judge not lest ye be judged your-self.

Chorus N.C. E5 N.C. E5 N.C. E5

Ho-li-er than thou... you are...

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

(2) (2) (2) (2)

N.C. E5 N.C. E5 N.C. E5

No - li - er than_ thou_ you are_

P.M. P.M. P.M. P.M. P.M.

w/Rhy. Fig. 1 (3 times) To Coda w/Rhy. Fill 1 N.C. E5

You_ know_ not_

2nd Verse w/Rhy. Fig. 2 N.C. G5 N.C. E5

Be - fore you judge_ me take a look at you. Can't you find some -

N.C. G5 N.C. E5

thing bet - ter_ to do? Point the fin - ger, slow_ to un - der - stand_ Ar - ro - gance and ig -

N.C. E5 w/Rhy. Fill 2

nor - ance go_ hand in hand_

Gtr. III Full (w/wah) grad. bend trem. pick Full

N.C. G5 w/Rhy. Fig. 2 N.C. E5

It's not who you are_ it's who_ you know. Oth - ers lives are the ba -

sl

(9) 6 7 (9) (9) 12 12 14 12 14 (14)

sis of your own. Burn your bridges and build them back with wealth.

D.S. al Code E5 $\frac{9}{8}$

N.C.

Judge not, lest ye be judged your self.

P

(Gtr. III out)

sl.

{64} {14} 12 14 7-9 12 14 12-14 12 12 10 10 sl.

Coda

N.C. E5 G5 F#5 F5 E5

Yeah! Who the hell are you?

(Gtrs. I & II)

(cont. in slashes)

P.M.-----

Interlude

Gtrs. I & II

① 1fr. open B♭ A G E5

② 3fr.

Gtr. III

① 1fr. open B♭ A G E5
 ③ 3fr. open B♭ A G F5
 P.M. P.M. P.M. P.M. P.M. P.M.
 H H H
 (7) (7) (7)

③ 3fr. ① open G A E5

Gtr. IV

P.M. H

P.M.

P.M. H

P.M.

③ 1fr. open ③ 3fr. B♭ A G F5

Gtr. III

H H

H H

(8)

(7)

(6)

(5)

(4)

(3)

(2)

(1)

① 2fr. F# G5 ① 4fr. G# (cont. in notation) E5

*Gtr. V m

(Gtrs. III & IV out)

*Gtr. IV indicated to right of slashes in TAB.

*w/Wah

The musical notation shows a guitar solo in E major. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). The solo begins with a half note on E4, marked "Guitar solo" and "N.C." (No Chords). This is followed by a half note on G4, marked "G5", and a half note on A4, marked "N.C.". The solo continues with a half note on B4, marked "A5 Bb5", and a half note on C5, marked "N.C.". The solo concludes with a half note on D5, marked "G5". The bottom staff is a fretboard diagram for the E major scale, showing the positions of the notes on the strings and frets. The diagram includes a "grad. bend" (graduated bend) on the first string, first fret, and a "Full" (full bend) on the first string, second fret. The fretboard diagram also shows the positions of the notes on the other strings, with fret numbers indicated below the strings.

Gtra.
I & II

P.M. P.M. P.M.

The image shows a page of musical notation for guitar, featuring a complex arrangement of chords and melodic lines. The notation includes various guitar-specific symbols such as "Full", "N.C.", "A5", "Bb5", "G5", "P.M.", "P", "F", "sl", "loco", and "delta". The music is written on multiple staves, with some staves showing a treble clef and others a bass clef. The notation is dense and includes many accidentals and dynamic markings.

ES

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the lyrics "The Rose Tree" are written below it. The second system features a bass clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the lyrics "The Rose Tree" are written below it. The score is written in a simple, clear style, suitable for a children's songbook.

Outro ES N.C. (Gtr. V out)

(Gtrs. I & II tacet)

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system shows the guitar part (Gtr. I) in the key of E major, with a tempo marking of 3. The guitar part begins with a series of eighth notes, followed by a measure with a double bar line and a repeat sign. The second system shows the bass part (Bass) in the key of E major, with a tempo marking of 3. The bass part begins with a series of eighth notes, followed by a measure with a double bar line and a repeat sign. The score is written in standard musical notation with a treble clef and a key signature of one sharp (F#).

N.C. E5 N.C. E5

Ho - li - er than - thou, you are -

II P.M. 4 II P.M. 4 II P.M. 4 II P.M. 4

N.C. E5 N.C. E5 N.C. E5

Ho - li - er than - thou, you are -

(Two V. 107)

II P.M. 4 II P.M. 4 II P.M. 4 II P.M. 4

N.C. E5

You - know - not -

(Two II & I. 107)

II P.M. 4 II P.M. 4 II P.M. 4

N.C. G5 N.C. E5

Woh, not!

II P.M. 4 II P.M. 4 II P.M. 4

THE UNFORGIVEN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Chord diagrams for guitar:

- A5
- C5
- E5
- D5
- Am
- C
- G
- Em
- E

Tempo: **Slowly** ♩ = 69

Instrumentation and Performance Notes:

- N.C. (No Chords)
- Amsus2 (Am suspension 2)
- Am
- Play 4 times
- Amsus2
- Gtr. II (elec.)
- Am
- clean tone
- Gtr. I (acous.)
- mf (mezzo-forte)
- let ring w/fingers

Chord progression for the main riff:

Amsus2 Am Amsus2 Am Amsus2 Am

Handwritten notes: (top 1, 103)

Handwritten notes: (top 1, 103)

Handwritten notes: (top 1, 103)

THE UNFORGIVEN

Amsus2 C G E5 Amsus2 C

(e)

Rhy. Fig. 1

G E Amsus2 Am Amsus2 Am (Gtr. II out) dlm.

(end Rhy. Fig. 1) Rhy. Fig. 2 (Gtr. I out)

Rhy. Fig. 3 1st, 2nd Verses (Gtr. III) A5 C5 E5 f P.M. 1

(end Rhy. Fig. 3) w/Rhy. Fig. 3 & Riff A (both 2 times) C5 E5 P.M. 1

1. New blood joins this earth, and quick-ly he's sub-dued. Through con-stant pain dis-grace, the young-

2. See additional lyrics

Riff A (Gtr. IV)

f

A5 A A5 C5 E5 E D5 A5 A A5

— boy_ learns their rules_ With time, the child_ draws in_ this whip-pling boy_ done wrong. De -

(Gtr. III) C5 E5 E D5 (cont. in notation) A5 N.C.

prived of all_ his_ thoughts, the young_ man_ strug-gles_ on and on. He's known_ oo, a

(Gtr. IV) Rhy. Fig. 4 (Gtr. IV out) Gtr. III

P.M.-4 P.M.-4 P.M.-4 P.M.-4

C5 G5 N.C. C5 G5 E5

vow un-to his own_ that nev-er from this day_ his will they'll take a - way.

(end Rhy. Fig. 4)

P.M.-4 P.M.-4 P.M.-4 P.M.-4

(cont. in slashes)

Chorus
w/Rhy. Fig. 1 (2 times)

Gtr. A5 (Gtr. III out) G F5 Amsun2 C

What I've felt_ what I've known_ nev-er shined_ through in what I've_ shown. Nev-er be_ Nev-er see_

Gtr. II *mf* *sl.* *sl.* *sl.*

G E Amsus2 C G E5

Won't see what might have been. What I've felt, what I've known, nev-er shined through in what I've shown.

sl. sl. H sl. H

*Sing cue notes 2nd and 3rd times.

Amsus2 C G E To Coda *w/Rhy. Fig. 2 Am Amsus2 Am

Nev-er free. Nev-er me. So I dub thee un-for-giv-en. 2. They

sl. sl. H sl. H (Gtr. II out) dim.

*Harmony vocal tacet 3rd time.

*2nd time 1st bar only.

Interlude w/Rhy. Fig. 5 (6 times)

Amsus2 Rhy. Fig. 5 (Gtr. I) Am Amsus2 Gtr. II Am Amsus2 Am

H P H

Amsus2 sl. Am Amsus2 Am Amsus2 H P Am

sl. H H P sl. H

Gtr. III

Guitar solo w/Rhy. Fig. 3 (1½ times) C A5 C5 E5 E D5

(Gtr. II out)

grad. bend grad. bend

1/2 Full 1/2 Full Full

AS A A5

Full

grad. bend

sl. sl.

Full

sl. sl.

C5 E5 A II (Strg) A II (Strg) E D5 w/Rhy. Fill 1 A5 w/Rhy. Fig. 3 C5 E5 E D5

Full Full Full Full Full Full

grad. bend

1½ 1½

sl. sl.

A II. pitch: E E

AS A A5 C5 E5 E D5 A5

8va 1½ Full *lora* Gtr. III P.M. J

1½ Full sl. sl. P. sl. sl.

sl. sl.

Rhy. Fill 1

Gtr. III

1/2 1/2

P.M. 1/2 1/2

Ostro
1st time w/Fill I

Rhy. Am Fig. 6 C G F (end Rhy. Fig. 6) w/Rhy. Fig. 6 (3 times) & Riff B Am C

Nev - er free... Nev - er me... So I dub thee un - for - giv - en.

*1st time enter on beat 2.

You la - beled me... I'll la - bel you... So I dub thee un - for - giv -

w/Riff B Am C G E Repeat and fade

Fill I

Gtr. IV

Gtr. III

Riff B

Gtr. IV

Gtr. III

both gtrs. vib.

Additional Lyrics

2. They dedicate their lives to running all of his.
He tries to please them all, this bitter man he is.
Throughout his life the same, he's battled constantly.
This fight he cannot win. A tired man they see no longer cares.
The old man then prepares to die regretfully.
That old man here is me. (To Chorus)

also
Faintly visible text

McDonald and Lins O'Brien
RESEARCH ON THE EFFECTS OF

N.C.

*Sitar art. for gtr.

②5fr. 20fr

ES

(end half time feel)

ESTT-N.C

(end Rhy. Fig. 1)

N.C.
Rhy. Fig. 2

Handwritten musical notation for the first system. The treble clef staff contains a sequence of notes and rests, with some notes marked with a 'P.M.' (Pedal Mark) and a '4' below them. The bass clef staff contains a sequence of notes and rests, with some notes marked with a 'P.M.' and a '4' below them. Chord symbols E5, N.C., A5, A#5, B5, and C5 (end Rhy. Fig. 2) are written above the treble staff. The word 'Half time feel' is written above the treble staff.

N.C.

Half time feel
E5

Handwritten musical notation for the second system. The treble clef staff contains a sequence of notes and rests, with some notes marked with a 'P.M.' and a '4' below them. The bass clef staff contains a sequence of notes and rests, with some notes marked with a 'P.M.' and a '4' below them. Chord symbols E5 and F5 are written above the treble staff.

Em

F5

(Whispered:) And the road be-comes, my bride.

I. And the road be-comes, my bride.
(cont. in slashes)

Handwritten musical notation for the third system. The treble clef staff contains a sequence of notes and rests, with some notes marked with a 'P.M.' and a '4' below them. The bass clef staff contains a sequence of notes and rests, with some notes marked with a 'P.M.' and a '4' below them. Chord symbols Em and F5 are written above the treble staff.

1st, 2nd Verses

Bb5

2. See additional lyrics

I have stripped of all but pride, so in her I do

con - open

Handwritten musical notation for the fourth system. The treble clef staff contains a sequence of notes and rests, with some notes marked with a 'P.M.' and a '4' below them. The bass clef staff contains a sequence of notes and rests, with some notes marked with a 'P.M.' and a '4' below them. Chord symbols E5, Bb5, and Bb5 are written above the treble staff.

Rhy. Fig. 3

And she keeps me sat - is - fied.

Gives me all I need.

And with dust in throat I crave, on - ly knowl - edge will I save.

Gtr. IV (clean elec.)

let ring

let ring

Handwritten musical notation for the fifth system. The treble clef staff contains a sequence of notes and rests, with some notes marked with a 'P.M.' and a '4' below them. The bass clef staff contains a sequence of notes and rests, with some notes marked with a 'P.M.' and a '4' below them. Chord symbols E5, Bb5, and Bb5 are written above the treble staff.

G5 Bb5

To the game you stay a slave.

let ring...

(end half time feel)
(end Rhy. Fig. 3)
(cont. in notation) N.C.

Rov - er, wan - d'r'er, no - mad, vag - a - bond, call me what you will,

Rhy. Fill I
(Gtr. IV out) (Gtrs. II & III)

P.M. 4 II

E5 N.C. A5 A#5 B5 C5

yeah!

Oh

(end Rhy. Fill I)

P.M. P.M. II

Pre-chorus
F5 N.C. E5

But I'll take my time an - y - where, free to

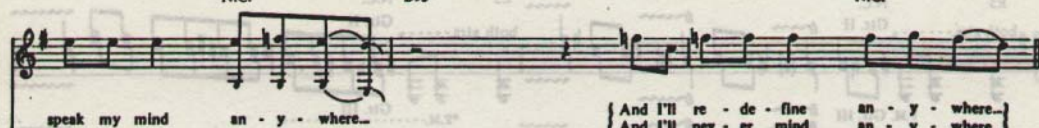
Rhy. Fig. 4

P.M. 4 P.M. 4 P.M. 4

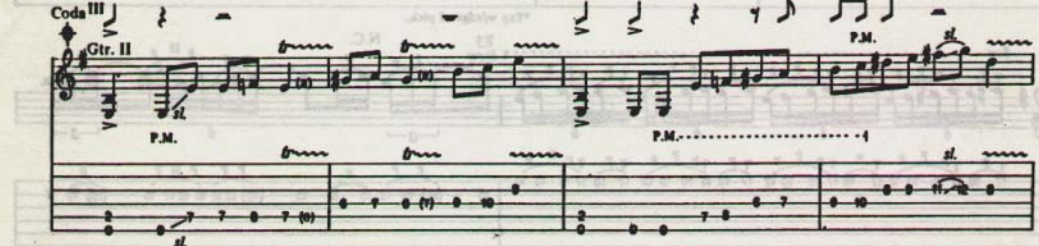
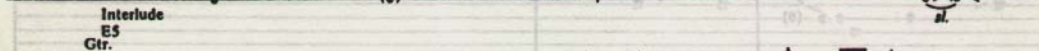
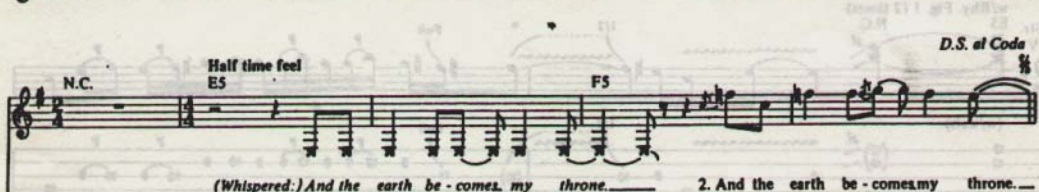
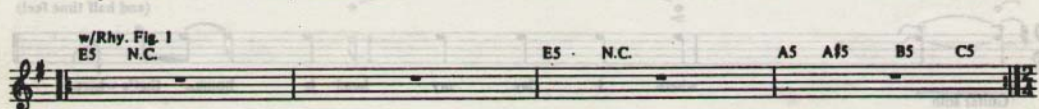
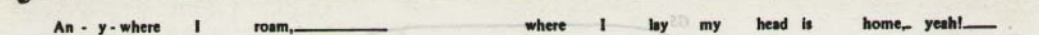
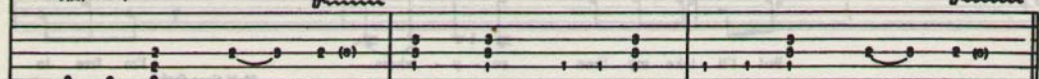
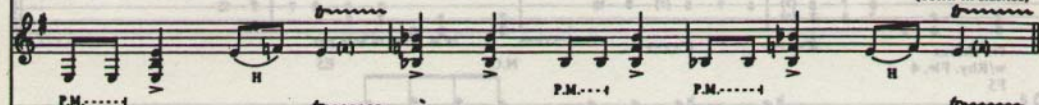
N.C.

B5

N.C.



{ And I'll re - de - fine an - y - where...
 { And I'll nev - er mind an - y - where...
 (end Rhy. Fig. 4)
 (cont. in slashes)



E5 both gtrs.-----, N.C. Gtr. II
P.M. Gtr. III

E5 both gtrs.-----, N.C. Gtr. II
P.M. Gtr. III

*P.M. refers to both gtrs.

Pre-chorus
w/Rhy. Fig. 4
F5

N.C. E5

But I'll take my time an - y - where... I'm free to

N.C. Bb5

N.C. A5

Half time feel
Chorus

speaking my mind... And I'll take my find an - y - where. An - y - where I roam...

G5

(end half time feel)

where I lay my head is home... that's where.

Guitar solo
w/Rhy. Fig. 1 (2 times)
N.C.

Gtr. V E5

(w/wah)

1/2 Full

6

A5 A#5 B5 C5 E5 N.C.

8va

1/2 Full

6

*Tap w/edge of pick.

8va

E5 loco N.C.

15 (15) 13 12 15 15 (15) 13 12 15 15 (15) 13 12 15

(Gtrs. D5
II & III)

Pre-chorus
w/Rhy. Fig. 4
F5

N.C.

But I'll take my time an - y - where..

8va

(Gtr. V out)

F5

Half time feel
Chorus
A5

N.C.

B5

N.C.

I'm free to speak my mind an - y - where..

And I'll re - de - fine an - y - where.

An - y - where I roam, _____

where I lay my head is home. _____

(end half time feel)
E5
B5
F5
P.M. J

Carved up - on my stone,

my bod - y lie, but still I roam, yeah, yeah..

Outro
w/Rhy. Fig. 1
E5 N.C.

w/Bkgd. voc. Fig. 1
E5 N.C.

A5 A5 B5 C5

w/Rhy. Fig. 2 (till fade)
N.C.

Wher - ev - er I may roam..

w/Bkgd. voc. Fig. 1
E5 N.C.

A5 A5 B5 C5

Wher - ev - er I may roam, _____

Bkgd. voc. Fig. 1

Wher - ev - er I may roam..

MY FRIEND OF MISERY

Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted

Moderately ♩ = 120

Intro N.C. (Bass gtr.) 7

A5 F#5 E5 F5 G5 3fr.

Gtrs. I & II

Dm/A Rhy. Fig. 1

A5

w/Rhy. Fig. 1 (3 times) (Gtr. II)

(end Rhy. Fig. 1) Dm/A Gtr. I

A5

Dm/A Am Dm/A

P.M. P.M. P.M.

Am w/Rhy. Fig. 1 Rhy. Fig. 2

P.M. P.M. P.M.

w/Rhy. Fig. 1 (1st 3 bars only)

Am Dm/A Am

P.M. P.M. P.M. P.M. P.M.

sl.

1st, 2nd Verses
2nd time w/Riff A (3 times)
Dm/A

w/Rhy. Fill 1



1. You just stood there

scream - ing. _____

fear - ing

2. See additional lyrics

(end Rhy. Fig. 2) Rhy. Fig. 3

Gtrs. I & II



P.M.

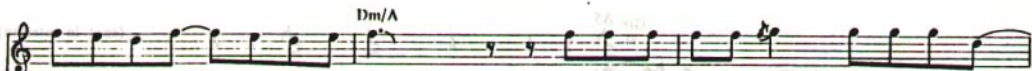
P.M.

P.M.

P.M.



sl.



no one was lis - ten - ing to you.

They say the emp - ty can

rat - tles the most. _____

(end Rhy. Fig. 3)

Rhy. Fig. 4



P.M.

P.M.

P.M.



sl.

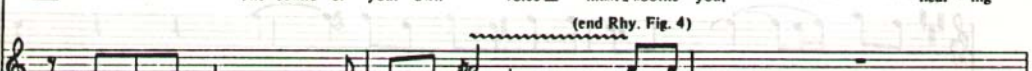


Am

w/Rhy. Fig. 4 (2 times)
Dm/A

The sound of your own voice - must soothe you,

hear - ing



P.M.

P.M.

sl.



on - ly what you wan - na hear _____

and know - ing on - ly what you've heard. _____

Rhy. Fill 1

Gtr. II



P.M.

Riff A

Gtr. III



mp

let ring - - - - - 4

let ring - - - - - 4

Dm/A Am

You, you're smoth-ered in trag-e-dy, and you're out

Gtr. III (acous.)

mp
let ring

Gtr. II A5 (cont. in notation)

to save the world...

(Gtr. III out) Gtr. I

P.M. 4 P.M. 4 P.M. 4 P.M.

sl

Chorus
3rd time w/Fill 2
F#5 N.C. E5 A5 B5 F#5 N.C. E5

Mis-er-y. You in-sist that the weight of the world should

Rhy. Fig. 5
Gtrs. I & II

P.M. 4 P.M. P.M. 4

Fill 2
Gtr. VI

sl

sl

A5 A15 B5 E5 F#5 N.C. E5 A5 B5

be on your shoul - ders. Mis - er - y. There's much more to life than what you see,

(end Rhy. Fig. 5)

P.M. P.M. P.M.

F#5 N.C. E5 A5 A15 B5 E5 E(b6) E5 E(b6) E5 Dm/A

my friend of mis - er - y.

To Coda II.

Gtr. II

Gtr. I

P.M. P.M. P.M. P.M. P.M. P.M.

E5 Dm/A A5

My friend of mis - er - y.

P.M. P.M.

Dm/A Am

p

Interlude
Dm/A

Gtr. I

Am

Dm/A

slm. (next 12 bars)

mp

*Swell w/vol. knob using R.H. pinky.

Am

Dm/A

Full

Am

Full

(cont. in Fill 1)

1st time w/Fill 1
w/Riff B
Dm/A
*Gtr. II

let ring

mf

Full

Am

Full

w/Rhy. Fill 2

Dm/A

Gtr. IV

sl

Play 3 times

Gtr. V

sl

Full

Full

*clean tone

Riff B

Gtr. IV

Gtr. V

p

Fill 1

Gtr. I

Rhy. Fill 2

Gtrs. I & II

P.M.

w/Rhy. Fig. 2 (Gtrs. I & II)

[illegible]

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system shows the guitar part (top) and the bass part (bottom). The guitar part includes a 'Full' dynamic marking, a 'grad. bend' (gradual bend), and a 'P' (piano) marking. The bass part includes a 'Full' dynamic marking, a 'P' (piano) marking, and a 'grad. bend' (gradual bend). The second system shows the guitar part (top) and the bass part (bottom). The guitar part includes a 'Full' dynamic marking, a 'P' (piano) marking, and a 'grad. bend' (gradual bend). The bass part includes a 'Full' dynamic marking, a 'P' (piano) marking, and a 'grad. bend' (gradual bend). The score is written in 4/4 time and features various musical notations such as slurs, ties, and dynamic markings.

w/Rhy. Fig. 3 (Gtrs. I & II)

Dm/A

814- -

8va- Gtr. IV Am

This musical notation shows three measures of guitar playing. The first measure contains a treble clef, a guitar 'Gtr.' label, and a Roman numeral 'IV'. The notes are quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G13

10

8va-
Gtr. V

The musical score is written for guitar. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes, often beamed together. The bottom staff is a bass clef, showing a series of chords, primarily triads and dyads, marked with 'P' for piano. The score is divided into measures by vertical bar lines.

w/Rhy. Fig. 4

Dm/A

814-

Handwritten musical score for the piece "Dm/A". The score is written on two staves. The top staff uses a treble clef and contains a melodic line with various accidentals (sharps, flats, naturals) and a final double bar line with a repeat sign. The bottom staff uses a bass clef and contains a bass line with various accidentals and a final double bar line with a repeat sign. The title "Dm/A" is written above the top staff.

814-

Am
8va

Gtr. II A^5
Gtr. I *loco*

Full Full

sl

P.M.---4 P.M.---4 P.M.---4 P.M.

8va

sl

Guitar solo
w/Rhy. Fig. 5 (2 times)

Gtr. VI

trem. pick
w/wah
1/2 Full

F#5 Full N.C. E5 A5 B5 sl sl Full N.C. Full E5 Full A5 A#5 B5 E5 sl

sl

Full

Full

Full p Full p Full

sl

F#5 N.C. E5 A5 B5 F#5 N.C. *loco* E5 A5 A#5 B5 E5 *D.S. al Coda*
(cont. in Fill 2)

1 1/4 1 1/4 1 1/4 1 1/4 1 1/2 1 1/2 1 1/2 1 1/4 1 1/4

17 17 17 17 14 17 16 16 16 14 14 14 14

trem. bar 1/2 1 1/2 1 1/2 1 1/2 1 1/2

sl

*Depress before striking note.

Coda

Outro
w/Rhy. Fig. 5 (4 times)

F#5 N.C. E5 A5 B5

You just stood there scream - ing.

(Gtrs. I & II)

Gtr. VI 1/4 1/4

w/wah

P.M.-----4 P.M. 1/4 1/4

Full

THROUGH THE NEVER

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Fast Rock ♩ = 188

Intro N.C. Gtr. I *Play 12 times*

E5 3fr. C5 3fr. A5 3fr. G5 3fr. B♭5 3fr. F♯5 3fr.

N.C. Rhy. Fig. 1

G5 N.C.

(end Rhy. Fig. 1) E5 G5 E5 Gtr. A5 B♭5 A5 G5 F5 E5 D5 F5

Half time feel
1st. 2nd Verses
E5 N.C.(E5)

1. All that is, was and will be...
2. See additional lyrics

Gtrs. I & II

slight P.M. 4

THROUGH THE NEVER

(E5)

A5

Bb5

N.C.

U - ni - verse, much too big to see.

P.M.

slight P.M.

(E5)

Time and space

nev - er end - ing.

Dis - turb - ing thoughts,

ques - tions pend - ing.

P.M.

A5

Bb5

E5

N.C.(E5)

Lim - i - ta - tion of hu - man un - der - stand - ing.

Too quick to

P.M.

P.M.

P.M.

(G5)

(end half time feel) (F#5)

crit - i - size.

Ob - li - ga - tion to sur - vive.

We hun - ger to

P.M.

F#5 A5 Bb5 N.C. N.C.

be a - live. Yeah.

Riff A Rhy. Fig. 2

-----4 P.M.---4 P.M.---4 P.M.---

w/Fill 1 Half time feel Chorus ES F#5 ES F#5

(Twist - ing, turn - ing through the nev - er.) All that is, ev - er,

(end Rhy. Fig. 2) Rhy. Fig. 3

-----4 P.M.---4 P.M. sl. P.M.-4 P.M.-4

ES F#5 ES F#5 ES F#5 ES F#5 ES F#5 To Coda ES F#5 ES F#5 (end half time feel) G5

ev - er was will be ev - er twist - ing, turn - ing through the nev - er.

(end Rhy. Fig. 3)

sl. P.M.-4 P.M.-4 sl. P.M.-4 sl. P.M.-4

Fill 1 Gtr. III

7 5 4

w/Rhy. Fig. 1
N.C. 3 G5 N.C. 3 Gtrs. I & II F5 w/Riff A N.C. D.S. al Coda

Coda E5 F#5 E5 F#5 N.C. E5 F5 F#5 G5 G#5 (end half time feel)

through the nev - er.

Guitar solo
open 2fr. A B open 2fr. A B
P.M.

Gtr. I 8va- P P H P P M.-4 P P H P

Full sl. steady gliss. Full

loco sl. Full Full Full sl. sl. Full Full Full Full Full

sl. sl. Full Full Full Full Full Full Full Full Full

[illegible]

Open E P.M. $\frac{3}{4}$ E5 P.M. (cont. in notation)

slack

slack

(0) (0) (0) (0)

Gtr. I

3

II P sl.

w/Rhy. Fig. 4 (Gtrs. I & II)
E5 G5 N.C.

Play 7 times

(0) (0) 5 7 5
II P sl.

Rhy. Fig. 4 (Gtr. II)

3

II P sl.

P.M. ... 4 P.M. ... 4

sl.

II P sl.

Bridge
w/Rhy. Fig. 4 (8 times)
E5 G5 N.C. E5 G5 N.C.

On through the nev - er. We must go

E5 G5 N.C. E5 G5 N.C.

on through the nev - er, out to the

E5 G5 N.C. E5 G5 N.C.

edge of for ev - er. We must go

E5 G5 N.C. E5 G5 N.C.

on through the nev - er. Then nev - er

NOTHING ELSE MATTERS

Gtr. E5 II (end half time feel)

comes.

Gtr. I

P.M.---4 P.M.-----4 P.M.

w/Rhy. Fig. 2 N.C.

w/Fill 1

Half time feel Chorus w/Rhy. Fig. 3 E5 F#5

Twist - ing, turn - ing through the nev - er.

All that is, ev - er, ev - er was will be ev - er twist - ing, turn - ing.

Who we are, ask for - ev - er. Twist - ing, turn - ing through the nev - er.

Gtrs. I & II

sl. P.M.---4 P.M.---4 sl. P.M.---4 sl. P.M.---4

(end half time feel) G5 N.C.

New - er!

P.M.---4 P.M.-----4 P.M.

Additional Lyrics

- In the dark, see past our eyes.
Pursuit of truth, no matter where it lies.
Gazing up to the breeze of the heavens.
On a quest, meaning, reason.
Come to be, how it begun.
All alone in the family of the sun.
Curiosity teasing everyone.
On our home, third stone from the sun. Yeah.

Twisting, turning through the never. (To Chorus)

NOTHING ELSE MATTERS

Words and Music by
James Hetfield and Lars Ulrich



Slowly $\text{♩} = 46$

Intro Gtr. 1

Em

mp

let ring (throughout)
(clean tone)

H *sl.* P *sl.* Am

C Dadd2 Em Harm. 1

D C Em 2 D C

Em D C G B7 Em Rhy. Fig. 1

Gtr. II

let ring --- 4 slm.

(clean tone)

Harm.

*Vol. knob swell.

1st Verse

Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat-ter how far. _____ Could-n't be much more. from the heart. _____

Rhy. Fig. 2 (Gtr. 1)

Em D G B7 Em N.C.

For-ev-er trust-ing who we are. _____ And noth-ing else. mat-ters. _____

(end Rhy. Fig. 2) Rhy. Fig. 2A

2nd Verse
w/Rhy. Fig. 2
Em

D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

Nev - er o - pened my - self this way. —

Life is ours, we live it our way. —

Rhy. Fig. 3 (Gtr. III)

Rhy. Fig. 3A (Gtr. IV)
*w/distortion

*Distortion applies to both gtrs.

Em D Dsus4 Cadd2 G B7 Em w/Rhy. Fig. 2A

All these words I don't just say. —

And noth - ing else mat - ters. —

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)

3rd Verse
w/Rhy. Fig. 2
Em

D Dsus4 Cadd2 N.C. Em

D Cadd2

Trust I seek and I find in — you. —

Ev - 'ry day for us — some - thing new. —

Rhy. Fig. 4 (Gtr. II)

(clean tone)

Em

D Dsus4 Cadd2

G

B7

Em

Gtrs. 1 & VI* C A

O - pen mind for a dif - ferent view. —

And noth - ing else mat - ters. —

(end Rhy. Fig. 4) *Gtr. II

(Gtr. II out)

*Synth. arr. for gtr.

*Gtr. VI is acon.

Rhy. Fig. 5 (Gtr. I & VI) Chorus
 D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what... they do.

w/Rhy. Fill 1 C A Gtr. VI D w/Rhy. Fig. 1 & Rhy. Fill 1 Em (end Rhy. Fig. 5)

know, oh, but I know.

4th Verse w/Rhy. Fig. 2 Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat-ter how... far. Could-n't be much more... from the heart.

Em D Dsus4 Cadd2 G B7 Em

For - ev - er trust - ing who we are. And noth - ing else mat - ters.

Gtrs. I & IV C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what... they do. Nev - er cared for what... they

w/Rhy. Fill 2 C A D w/Rhy. Fig. 1 & Rhy. Fill 3 Em

know, oh, but I know.

Rhy. Fill 1 (Gtr. V*)

*Synth. arr. for gtr.

Rhy. Fill 2 (Gtr. III)
 w/distortion

Rhy. Fill 3 (Gtr. V*)

*Synth. arr. for gtr.

N.C.(Em)
8va-----

Gtr. II

Gtr. I *let ring*
(clean tone)

Am
loco

sl

*Gtr. II notated to left of slashes.

II.

C

Dadd2

Em

sl

sl

12/9 13/1 12/10 12/14/0 15/3 14/2 0-12/7 12/7-0 12-0 12-0

II.

w/Fill I
Dadd2
Gtr. I

Em

5th Verse
w/Rhy. Figs. 2, 3 & 3A

Em

D Dsus4 Cadd2 N.C. Em

I nev - er o - pened my - self this way. ———

Life is ours, we live it

D Cadd2 3 N.C. Em D Dadd2 Cadd2

our way. ——— All — these words I don't just say. ———

Fill I (Gtr. II)

(clean tone)

11 11 1/2 1/2 Full P

12 12 14 12 14 14 12 14 15 15 14 14 15 14 14 12 14

II

G B7 Em w/Rhy. Fig. 2A

And noth - ing else mat - ters.

6th Verse
w/Rhy. Figs. 2 & 4
Em D Dsus4 Cadd2 N.C. Em

Trust I seek and I find in you. Ev - ry day for us

D Cadd2 N.C. Em D Dsus4 Cadd2

some - thing new. O - pen mind for a dif - f'rent view.

G B7 Em Gtrs. I & VI C A

And noth - ing else mat - ters.

Chorus
w/Rhy. Fig. 5 (1st 4 bars only)
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what they say. Nev - er cared for games they

C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A

play. Nev - er cared for what they do.

D Dsus4 D Dadd2 D w/Rhy. Fill 2 C A

Nev - er cared for what they know.

w/Rhy. Fig. 1 & Rhy. Fill 4
Em D

oh, and I know. Yeah, yeah.

Gtr. III
P.M. ⑥ 7fr. E ⑧ open E E5

Rhy. Fill 4 (Gtr. V*)

*Synth. arr. for gtr.

from the heart. _____

For - ev - er trust - ing who we are. _____

sl.

steady gliss.

sl.

No, noth - ing else _____ mat - ters. _____

sl.

sl.

*Let ring till end.

Gtr. I

Gtr. I

Em

P

H P sl.

sl.

Repeat and fade

P

H P sl.

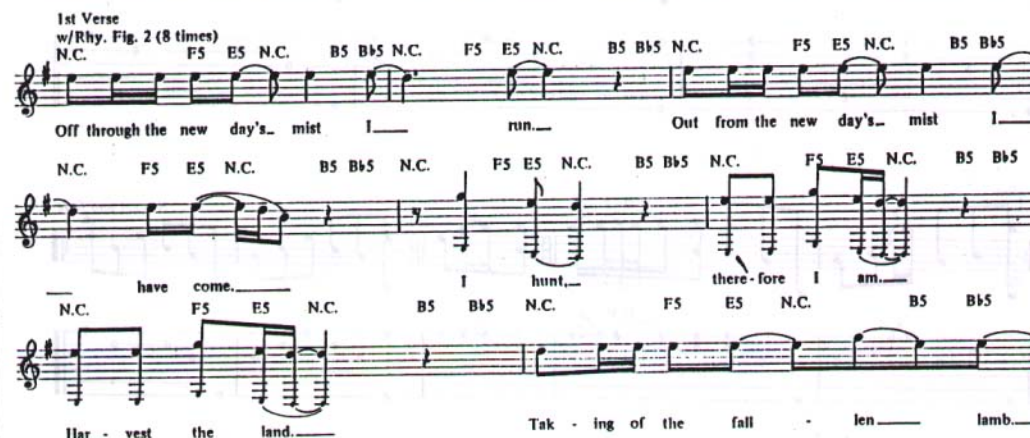
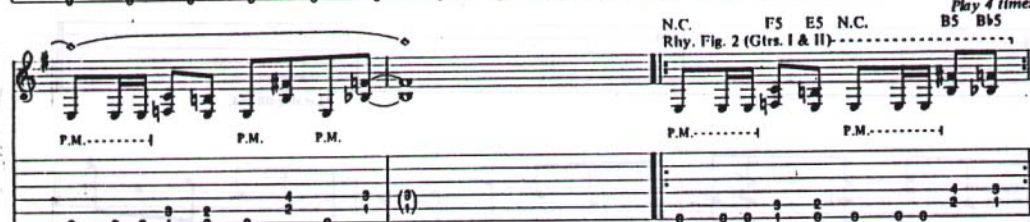
sl.

OF WOLF AND MAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett



Moderate Rock $\text{♩} = 116$



N.C. F5 E5 B5 Bb5 N.C. w/Rhy. Fig. 3 F5 E5 B5 Bb5 N.C.

Rhy. Fig. 3 (Gtrs. I & II)

P.M. P.M. P.M. P.M. H P P H H sl

2nd, 3rd Verses
w/Rhy. Fig. 3 (4 times)
N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

2. Off through the new day's mist I run... Out from the new day's mist I have come...

3. See additional lyrics

F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

We shift... puls-ing with the earth... Com- pa- ny we keep, roam-ing the land while_ you_

ES F5 Fb5 G5 B5 Bb5 Chorus

sleep. Oh. Shape shift... Nose to the wind...

Gtr. I Gtrs. I & II

P.M. P.M. P.M. P.M.

E5 F5 E5 Cb5 C5 Fb5 G5 Fb5 Cb5 C5

Shape shift... Feel- ing I've been... Move swift... All sens- es clean...

P.M. P.M. P.M. P.M.

[illegible]

[illegible]

The second system of the musical score for 'The Girl on the Boat' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with several slurs and accents. Above the staff, there are markings for 'C15' and 'C5' with arrows indicating specific notes. The lower staff is a bass clef with a key signature of one flat. It contains a bass line with slurs and accents. Above the lower staff, there are markings for 'P' and 'sl.' indicating phrasing and slurs. The system concludes with a double bar line.

W/Rhy. Fig. 3 (1 1/2 times)
N.C. F5 E5 B5 Bb5

The score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, and a series of chords (C5, C#5, D5, D#5, F5, E5, B5, Bb5) written above it. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with notes and rests, and a series of chords (C5, C#5, D5, D#5, F5, E5, B5, Bb5) written below it. The score is divided into two measures by a double bar line. The first measure contains the first four chords (C5, C#5, D5, D#5) and the second measure contains the last four chords (F5, E5, B5, Bb5). The tempo/mood is marked 'Allegretto' and the time signature is 3/4.

N.C. F5 E5 B5 Bb5

H P P H P P H P P H P P

H P P H P P H P P

sl. sl. sl.

N.C. G5 F#5

al. (Gtr. II tacet)
(w/echo rpt.)

Gtr. I

P.M. 4

Interlude
N.C.(E5) F5 E5 N.C.
w/Rhy. Fig. 5A
(Gtr. III - clean elec.)

w/Rhy. Figs. 5 & 5A (5 times)
(E5) F5 E5 N.C.

mp (end Rhy. Fig. 5A) Gtr. II

Full Full

**Vol. swell*

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5)

mf P.M. 4

(E5) F5 E5 N.C. Full (E5) F5 E5 N.C.

vib. w/bar

Full

(E5) F5 E5 N.C. (E5) F5 E5 N.C.

(Spoken:) I feel a change. Back to a better day.

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5

(Shape shift) The hair stands on the back of my neck. (Shape shift)

Gtr. II (Gtr. II tacet)

Gtr. I P.M. 4 P.M. 4 P.M. 4 P.M. 4

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 B5 C5 C#5 D5 C5 C#5 D5 D#5

Gtr. I

In wilderness is the preservation of the world, so seek the wolf in thyself.

(cont. in slashes) Gtr. II

P.M. 4 P.M. 4

trem. bar Harm. (8va) 6

Harm. 6

(w/echo rpts.)

*Depress bar before striking note, then gradually return to normal position.

Coda

N.C.(F#5)

G5

F#5

N.C.(F#5)

G5

F#5

B5

B#5

of wolf

(Back to the mean - ing,) back to the mean - ing

P.M.-----4

P.M.-----4

P.M.

P.M.

C#5

C5

C5

C#5

D5

D#5

and man

yeah.

w/Rhy. Fig. 3 (1½ times)
N.C.

F5

E5

B5

B#5

N.C.

F5

E5

B5

B#5

(Gtrs.
I & II)

N.C.

G5

F#5

Gtr. II

E5

F5

F#5

G5

Gtr. I

P.M.---4

H P P H H

Additional Lyrics

3. Bright is the moon, high in starlight.
 Chill in the air, cold as steel tonight.
 We shift. Call of the wild.
 Fear in your eyes. It's later than you realized. (To Chorus)

THE GOD THAT FAILED

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:

① = E♭ ② = C♯
③ = A♭ ④ = B♭
⑤ = D♭ ⑥ = E♭



Slow Rock ♩ = 76

Intro (Bass & drums) 4

Gtr. I N.C. (Em) *mf* *sl.*

Gtr. II *mf* *sl.*

12-16-9 12-16-9 14-14-7 12-16-9 12-16-9

10-10-7 10-10-7 14-14-7 10-10-7 10-10-7

10-10-7 14-14-7 10-10-7 10-10-7 10-10-7

Riff A (both gtrs.) *f*

Gtr. II H P (end Riff A) *sl.*

Gtr. I *f* *P.M.* *sl.*

H P *sl.*

10-10-7 7 10-10-7 7 10-10-7 5-5-7 10-10-7 7 5-4 7 5-4 2

(Both gtrs.) N.C. E5 F5 E5 F5 E5 G5 E5 F5 E5 F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Rhy. Fill 1

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

N.C.(Bm) B5 A5 N.C.(Fm)

Nev-er you hear the-dis-cour-ag-ing lies. I hear faith in your cries.

Rhy. Fig. 2

E5 G5 N.C.(Bm) (B)

Bro-ken is the prom-ise. Be-tray-al. The heal-ing hand, held back by the deep-ened nail.

(end Rhy. Fig. 2)

sl.

To Coda

1. G5 w/Riff A N.C.(Em)

Fol-low the god that failed.

3

3

sl.

2. G5 Gtrs. E5 I & II B5

Fol-low the god that failed. Yeah.

(Gtrs. I & II cont. in slashes) Gtr. III

sl.

7 (tr)

7 (tr)

8 (tr)

10 12 14

sl.

Guitar solo
w/Riff A (1st 2 bars only)
N.C.(Em)
Full

from the heart. _____

For - ev - er trust - ing who we are. _____

sl.

steady gliss.

sl.

No, noth - ing else mat - ters. _____

sl.

sl.

sl.

* Let ring till end.

Gtr. I

Gtr. I

Em

P

H P sl.

sl.

P

H P sl.

sl.

Repeat and fade

FS ES GS ES FS ES

Gtr. I

Gtr. III

P.M.- - 4 P.M.- - 4 P.M.- - 4 P.M.- - 4

Full Full (22) 19 22 19 22 19 10 22 22 22 22 22 22 22 22

II P sl II P sl II P sl II P Full Full Full Full Full Full Full

4-5-4 7-5-4 2-3 4-5-4 7-5-4 2-3 5-3

II P sl II P sl 5-3

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody begins with a whole rest, followed by a series of eighth and sixteenth notes. The lyrics 'H P' are written below the first two notes, and 'sl.' is written below the next two. The melody continues with a series of eighth notes, followed by a quarter note, and then a series of eighth notes. The lyrics 'P.M.---' are written below the first group of eighth notes, and 'P.M.---' is written below the second group. The melody ends with a quarter note, followed by a half note, and then a quarter note. The lyrics 'V' are written below the first group of eighth notes, and 'V' is written below the second group. The second system features a bass clef and a key signature of one sharp (F#). The melody begins with a whole rest, followed by a series of eighth and sixteenth notes. The lyrics 'H P' are written below the first two notes, and 'sl.' is written below the next two. The melody continues with a series of eighth notes, followed by a quarter note, and then a series of eighth notes. The lyrics 'P.M.---' are written below the first group of eighth notes, and 'P.M.---' is written below the second group. The melody ends with a quarter note, followed by a half note, and then a quarter note. The lyrics 'V' are written below the first group of eighth notes, and 'V' is written below the second group.

(B) (Gtrs. G5 1&11)

heal - ing hand _ held back by the deep - ened nail _ Fol - low the god _

N.C.(Em) E5 (Hey!)

_ that failed. _

Gtr. I sl. sl. sl. sl. sl.

Gtr. II sl. sl. sl. sl. sl.

3rd Verse w/Rhy. Fig. 1 (2 times)

F5 E5 F5 E5 G5 E5 F5 E5

Pride you took, _ pride you feel, _ pride that you _ felt when you'd kneel. _

F5 E5 F5 E5 F5 E5 G5 E5 F5 E5 D.S. al Coda

Trust you gave _ a child to save, left you cold _ and him in _ grave.

Coda G5 N.C.(Em)

Fol - low the god _ that failed. _

P.M.-----

MY FRIEND OF MISERY

(Bm)

Fol - low the god__ that failed.

(Em)

Bro - ken is the prom - ise.

Be - tray - al,

be - tray - al,

N.C.

w/Fill I

Em

yeah.

Gtr. II

Gtr. I

Gtr. II

Gtr. I

Gtr. V (clean tone)

mp

freely

let ring.

Gtr. V

Fill I

Gtr. IV

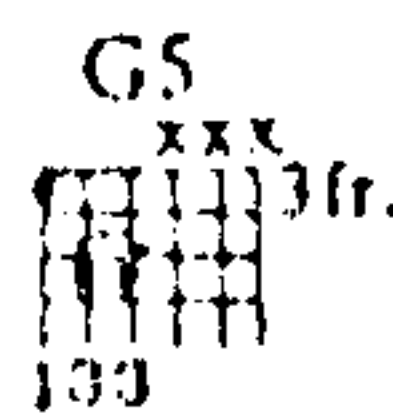
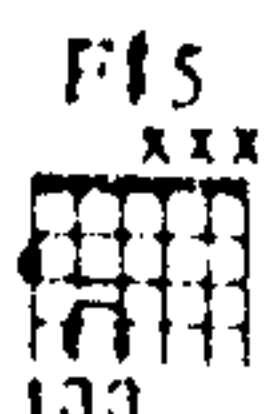
Gtr. III P.M....4

II P

MY FRIEND OF MISERY

Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted

Moderately ♩ = 120



Intro N.C. (Bass gtr.) 7 Gtrs. I & II Dm/A Rhy. Fig. 1 A5

w/Rhy. Fig. 1 (3 times) (Gtr. II) (end Rhy. Fig. 1) Dm/A Gtr. I A5

Dm/A Am Dm/A

Am w/Rhy. Fig. 1 Dm/A Rhy. Fig. 2

*2nd time 1st note is struck, not tied.

Am w/Rhy. Fig. 1 (1st 3 bars only) Dm/A Am

1st, 2nd Verses
2nd time w/Riff A (3 times)
Dm/A

w/Rhy. Fill I

1. You just stood there scream - ing, 2. See additional lyrics fear - ing

(end Rhy. Fig. 2) Rhy. Fig. 3

no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most.

Gtrs. I & II

3 2 5 7, (7) 3 3 3, 5 3 0, 3 5, 2 3 2 2

Dm/A

no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most.

(end Rhy. Fig. 3) Rhy. Fig. 4

no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most.

P.M., P.M., P.M.

3 2 5 7, 7 7, 3 5 3 0, 3 3 0 3 5

Am

The sound of your own voice must soothe you, hear - ..

w/Rhy. Fig. 4 (2 times)
Dm/A

The sound of your own voice must soothe you, hear - ..

(end Rhy. Fig. 4)

The sound of your own voice must soothe you, hear - ..

P.M., P.M., sl.

2 3 2 0 2, 3 2 5 7 7 7

Am

on - ly what you wan - na hear and know - ing on - ly what you've heard.

Rhy. Fill I
Gtr. II

on - ly what you wan - na hear and know - ing on - ly what you've heard.

P.M.

(2 2 0), (2 2 0) 3 3 0 3

Riff A
Gtr. III

on - ly what you wan - na hear and know - ing on - ly what you've heard.

mp

let ring - - - - 4 let ring - - - - 4

2 3, 2 2

A5 A15 B5 E5 F#5 N.C. E5 A5 B5

be on your shoul - ders. Mis - er - y. There's much more to life than what you see,

(end Rhy. Fig. 5)

P.M. P.M. 4 P.M.

F#5 N.C. E5 A5 A15 B5 E5 E(b6) E5 E(b6) E5 Dm/A

my friend of mis - er - y.

To Coda 1.

P.M. 4 P.M. P.M. 4 P.M. P.M. 4 P.M.

Gtr. II
Gtr. I

2. E5 Dm/A A5

My friend of mis - er - y.

P.M. 4 P.M.

Dm/A Am

P

Am

The musical score is for a 12-string guitar, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various guitar-specific symbols such as 'grad. bend' (graduated bend), 'Full' (full bend), 'P' (pick), 'H' (hammer-on), 'sl.' (slide), and 'Am' (A minor chord). The bottom staff provides a detailed fingering chart with numbers 1-12 and arrows indicating finger movements.

12

Am

8va

Gtr. V

 Dm/Λ

The image displays two systems of musical notation for guitar. Each system consists of a treble clef staff with notes and a bass staff with numbers. The first system includes a 'P' (Pizzicato) marking and a 'sl' (Sul ponticello) marking. The second system includes a 'P' marking and a 'sl' marking. The notation is in a key with one flat (B-flat) and a 2/4 time signature.

F#5 8va loco sl. H P E5 F5 F#5 1/4 1/2 Full 1/2 Full E (open) G5

19 17 17 19 17 19 19 17 14 14 17 14 14 16 14 (14) 16 (16) 16 16 16 16 14 16

4 4 2 2 2 3 2 3 0 1 2 2 0 3

by. Fig. 5 (1 1/2 times)
 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

16 16 14 16 13 14 14 14 14 16 16 (16) 16 16 14 16 13 14 14 14 15 16 (16) 14

F#5 8va N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

steady gliss. Gtrs. I & II P.M. ... 4

14 14 14 14 14 14 (14) 14 2 2 3 2 2 2 3 2 2 (2) (2) (0)

*8va applies to Gtr. VI only.

Additional Lyrics

2. You still stood there screaming,
 No one caring about these words you tell.
 My friend, before your voice is gone,
 One man's fun is another's hell.
 These times are sent to try men's souls.
 But something's wrong with all you see.
 You, you'll take it on all yourself.
 Remember, misery loves company. (To Chorus)

THE STRUGGLE WITHIN

Words and Music by
James Hetfield and Lars Ulrich

Moderate Rock $\text{♩} = 144$

(Drums) 3

Gtr. I B5 sl.

E5 7fr. D5 5fr. G5 5fr. F#5 5fr. F5 5fr. Bb5 4fr. Ab5 4fr.

3rd time w/Fill 1

Play 3 times

Gtr. II ES sl. D5 B5 sl.

Gtr. III sl.

*Gtr. II notated to left of slashes.

ES

Gtr. II

Fdbk.

Fast $\text{♩} = 180$

Gtr. II ES (end Rhy. Fig. 1) w/Rhy. Fig. 1 (4 times)

Rhy. Fig. 1 P.M.

Fill 1

Gtr. IV

1st Verse
E5



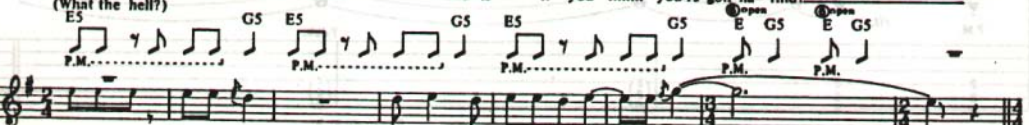
Reach-ing out for some-thing you've got - ta feel. You're clutch-ing to what you had thought was re - al.



What is it, what have you got to lose?



(What the hell?) What the hell? What is it you think you're gon-na find?



(Hyp-o - crite.) Hyp - o - crite. Bore-dom sets in - to the bor - ing mind.



Chorus
Rhy. Fig. 6
Gtrs. I & II
F#5
E5
w/Rhy. Fig. 6 (3 times)
F#5
E5
(end Rhy. Fig. 6)

(Strug - gle with - in...) It suits you fine... (Strug - gle with - in...) Your ru - in...

F#5
E5
F#5
E5

(Strug - gle with - in...) You seal your own cof - fin... (Strug - gle with - in...) The strug - gl - ing... with - in...

(Strug - gle with - in...) w/Rhy. Fig. 5B
G5
F5
G5
F5

Gtr. I Rhy. Fig. 5C
P.M.
H
P.M.
H
P.M.
sl
P.M.
sl
(end Rhy. Fig. 5C)

w/Fill 2
E5
P.M.
rit.
Fdbk.
(end half time feel)
Fdbk.
Fdbk. pitch: B

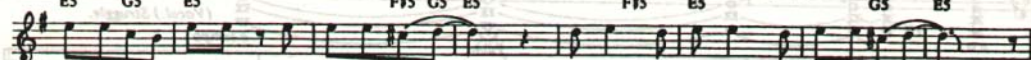
w/Rhy. Fig. 1 (2 1/2 times)
a tempo

*Let Fdbk. ring as chord decays.

Fill 2
Gtr. II
H
rake
H
sl

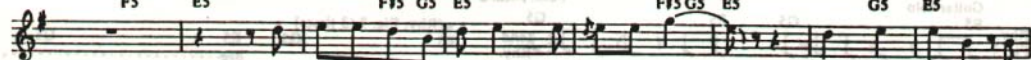
2nd Verse
w/Rhy. Fig. 2
E5 G5 E5

Substitute Rhy. Fill I
Resume Rhy. Fig. 2
F#5 E5 G5 E5



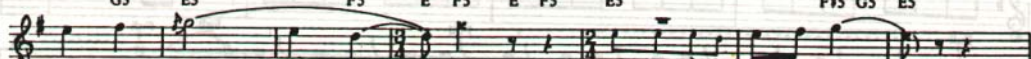
Home is not a home, it be - comes a hell. Turn - ing it in - to a pris - on cell.

F5 E5 w/Rhy. Fig. 3 (1st 9 bars only)
F#5 G5 E5



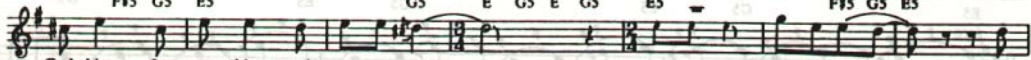
Ad - van - tag - es are tak - en, not hand - ed out. While you strug - gle in -

G5 E5 F5 E5 F5 E5 w/Rhy. Fig. 4 (2 times)
E5 F#5 G5 E5



side your hell, ow. (Reach - ing out.) Reach - ing out.

F#5 G5 E5 G5 E5 G5 E5 E5 F#5 G5 E5



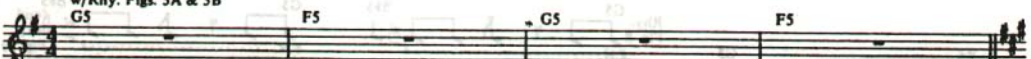
Grab - bling for some - thing you've got to feel. Clos - ing in. The

F#5 G5 E5 F#5 G5 E5 G5 E5 N.C.

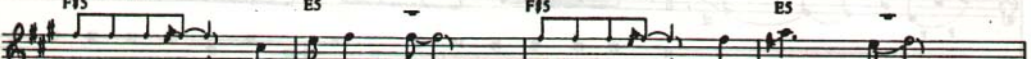


pres - sure up - on you is so un - real.

Half time feel
w/Rhy. Figs. 5A & 5B
G5 F5 G5 F5



Chorus
w/Rhy. Fig. 6
F#5 E5 F#5 E5



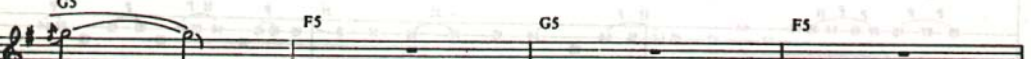
(Strug - gle with - in.) It suits you fine. (Strug - gle with - in.) Your ru - in.

F#5 E5 F#5 E5



(Strug - gle with - in.) You seal your own - cof - fin. (Strug - gle with - in.) S - strug - gl - ing - with - in.

(Strug - gle with - in.)
w/Rhy. Figs. 5B & 5C
G5 F5 G5 F5



Rhy. Fill I

Gtrs. I & II



P.M.-----4

Gtr. 1 w/Fill 3 E5 (end half time feel)

rit. F.M. Fdbk. (Vocal:) Struggle. a tempo

[illegible][illegible]

Fill 3

Gr. II

P.M.

rake

a tempo

Fdbk. (15ma)

st.

st.

Fdbk. pitch: G♯

3rd Verse

w/Rhy. Fig. 3

E5 F#5 G5 E5 F#5 G5 E5 G F5 G5

Reach-ing out for some- thing you've got to feel. While clutch- ing to what you had thought was real.

E5 F5 w/Rhy. Fig. 4 (2 times) E5 F#5 G5 E5 F#5 G5 E5

What the hell? What is it you think you're

G5 E5 F#5 G5 F5 F#5 G5 E5 G5

gon- na find? Ilyp-o- crite. Bore-dom sets in- to the bor- ing mind.

N.C. Half time feel w/Rhy. Figs. 5A & 5B G5 F5 G5 F5

Chorus w/Rhy. Fig. 6 F#5 E5 F#5 E5

(Strug- gle with - in.) It suits you fine.. (Strug- gle with - in.) Your ru - in.

(Strug- gle with - in.) You seal your own cof - fin. (Strug- gle with - in.) S - strug- gl - ing - with - in.

(Strug- gle with - in.) G5 F5 G5 F5

Gtr. I w/Fill 2 E5 (end half time feel) w/Rhy. Fig. 1 (2 times) Fdbk. (8va)

a tempo Fdbk.

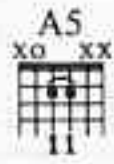
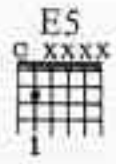
*Let Fdbk. ring as chord decays.

Gtr. I & II P.M.

ENTER SANDMAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Moderately ♩ = 123



Intro Gtr. I (Acous.) Riff A-----

mp

w/Riff A (8 times) Gtr. II

*w/wah

0 (0) 7 5 6 5 7 0

*o = open (bass)
+ = closed (treble)

0 (0) 7 5 6 5 7 0

Gtr. IV

Gtr. I

(Gtr. II out)

Gtr. III

E5

(Gtr. I out)

mf

0 (0) 7 5 6 5 7 0

P.M.-----

P.M.-----

sl.

sl.

0 (0) 0 0 0 0 0 0 7 sl.

P.M.-----

P.M.-----

sl.

sl.

0 0 7 sl. 6 0 0 0 0 1

A5

E5

Play 7 times

(cont. in notation)

N.C.

E5

Rhy. Fig. 1
Gtrs. III & IV

First system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 3, 4, 5, 6, 7) and slurs. Chord markings include P.M. (Power Chord) and N.C. (Natural Chord). The system ends with a wavy line indicating a repeat or continuation.

Second system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 3, 4, 5, 6, 7) and slurs. Chord markings include N.C., E5, G5, F#5, and E5. The system ends with a wavy line indicating a repeat or continuation.

Third system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 3, 4, 5, 6, 7) and slurs. Chord markings include N.C., F5, N.C., F5, N.C., and G5. The system ends with a wavy line indicating a repeat or continuation.

1. Say your prayers, lit - tle one. Don't for - get, my son, — to in - clude ev - 'ry - one. —
2. Some-thing's wrong. Shut the light. Heav - y thoughts to - night, — and they aren't of Snow White. —

Fourth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 3, 4, 5, 6, 7) and slurs. Chord markings include P.M. (Power Chord) and N.C. (Natural Chord). The system ends with a wavy line indicating a repeat or continuation.

Fifth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 3, 4, 5, 6, 7) and slurs. Chord markings include F#5, G5, F#5, E5, F5, N.C., F5, N.C., and G5. The system ends with a wavy line indicating a repeat or continuation.

I tuck you in, warm with - in, keep you free from sin — till the sand-man, he comes, —
Dreams of war, dreams of li'rs, dreams of drag - on's fire — and of things that will bite, —

Sixth system of guitar notation. Treble clef, key of D major. The staff contains a melodic line with slurs and accents, and a bass line with fret numbers (0, 2, 3, 4, 5, 6, 7) and slurs. Chord markings include P.M. (Power Chord) and N.C. (Natural Chord). The system ends with a wavy line indicating a repeat or continuation.

Fill 2
Gtr. II

w/wah

12 12 12 14 (14)

sl.

F#5 **G5 F#5 N.C.** **Half time feel** **Pre-chorus**

ah. }
yeah. }

Sleep with one eye o - pen, grip - ping your pil -

Rhy. Fill 1 **Rhy. Fig. 2**

P.M. P.M.

(5) 0 4 0 4 5 4 2 (2) 4 2 3 2 4 2

(end half time feel) **Chorus** **F#5** **B5** **F#5** **B5** **F#5** **B5** **E5**

low tight. — Ex - it: light. — En - ter: night. —

(end Rhy. Fig. 2) **Rhy. Fig. 3**

P.M. sl.

(2) 4 2 3 2 14 sl. 2 4 3 2 4 2 (4) 4 3 2 4 2 (4) 4 3 2 2 0

Gtr. IV substitute Rhy. Fill 2 **F#5** **B5** **E5** **Gtr. IV subst. Rhy. Fill 3** **To Coda** **G5** **F#5** **G5 F#5 E5**

Take my hand. — We're off to nev - er - nev - er land. —

(end Rhy. Fig. 3) **Gtr. III** **Gtrs. III & IV**

P.M. sl.

(2) 4 4 3 2 2 (2) 5 4 0 2 0 2 3 2 0 sl.

Rhy. Fill 2

Gtr. IV

P.M. P.M.

(2) 5 2 2 2 4 5 (0)

Rhy. Fill 3

Gtr. IV

P.M. P.M.

(2) 5 2 6 2 2 2 (0)

(Sing 1st time only)

Coda

off to nev - er - nev - er land. Heh, heh

Gtrs. III & IV

P.M. sl.

5 0 4 0 4 5 5 2 (2)
3 0 2 0 2 3 3 0 (0)

sl.

8

Gtr. I

⑥ open E

mp

vib. w/bar (wah off) trem. bar

4 (4) 0 2 (2)

w/Riff A (7 times)
N.C.

(Spoken:) Now I lay me down to sleep. Pray the Lord my soul to keep.
(Child:) Now I lay me down to sleep.

Fdbk. (15ma) (Gtr. II out)

Fdbk.

(2) 0

Fdbk. pitch: D

Pray the Lord my soul to keep. If I die before I wake, If I die before I wake, pray

w/Rhy. Fill 4

the Lord my soul to take. pray the Lord my soul to take.

Rhy. Fill 4

Gtr. I

Gtr. III

mf

(0) 7 5 6 5 7 2

w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)
N.C.



Hush, lit - tle ba - by. Don't say a word...

And nev - er mind that noise you heard...

w/Rhy. Fig. 2 (Gtr. III only)

Gtr. IV

F#5

P.M.



It's just the beasts un - der your bed...

in you clos - et, in your head...

Chorus

w/Rhy. Fig. 3 (1st 5 bars only)

F#5

B5

F#5

B5

F#5

B5

E5

Gtr. IV substitute Rhy. Fill 2



Ex - it: light...

En - ter: night...

F#5

B5

Gtrs. III & IV

open E

P.M.

w/Rhy. Fig. 3

F#5

B5

F#5

B5

F#5



Grain of sand...

Ex - it: light...

Gtr. IV substitute Rhy. Fill 2

Gtr. IV substitute Rhy. Fill 3



En - ter: night...

Take my hand...

We're

Gtr. IV

E5

(cont. in notation)



off to nev - er - nev - er land...

Yeah.

Ha ha ha ha ha ha.

Oo!...

Gtr. III

P.M.

sl.

P.M.



5 3 0 2 0 2 5 5 2 (2) 0

2 0

(2) 2 7 0 0

sl.

6 5 0 0



N.C. E5 N.C. E5 N.C. E5

Yeah,-- yeah!_____

Gtrs. III & IV

P.M.

N.C. E5 N.C. G5 Gtr. I

Yo,_____ woh!

P.M. P.M. P.M.

w/Riff A (till end) N.C. F5 N.C. F5 N.C. F5 N.C. F5 w/vocal ad lib (till end)

P.M. P.M. P.M. P.M.

N.C. Play 4 times F5 5th time w/Fill 3 N.C. Repeat and fade

Fill 3

Gtr. II

mp (wah off)

H P H P H P H P

8 7 8 7 7 7 9 7 9 7 7 9 (9) (9)

⑥ open
E
p